

LEBOHANG KGANYE

Mohlakomedi wa Tora, 2018, Photo, Installation.



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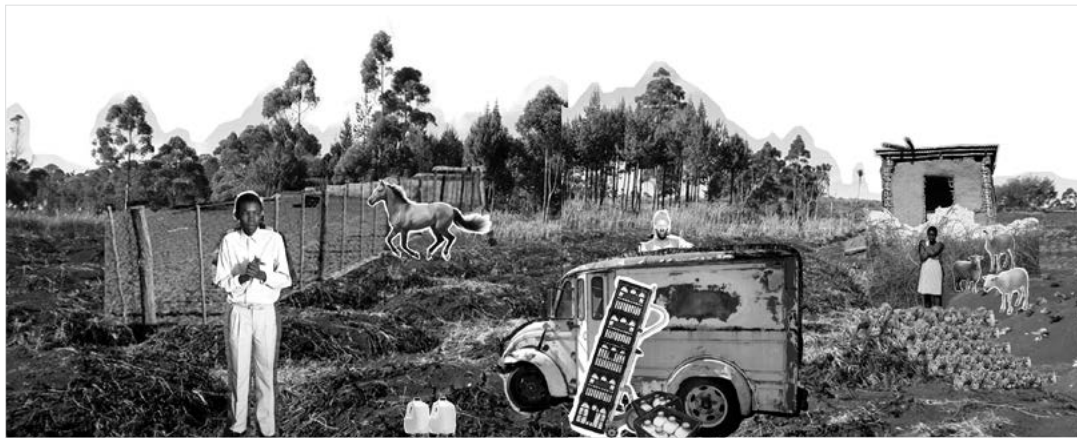
Mhlokomed i wa Tora, 2018, Photo, Installation.



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*My spirit is growing seven by seven
Faster than the speed of light
Cause light only penetrates the darkness that's already there
And I'm already there*

Sha-Clack-Clack (1998) - Saul Williams 1998



Mhlokomed i wa tora, 2018, Scene 2&3

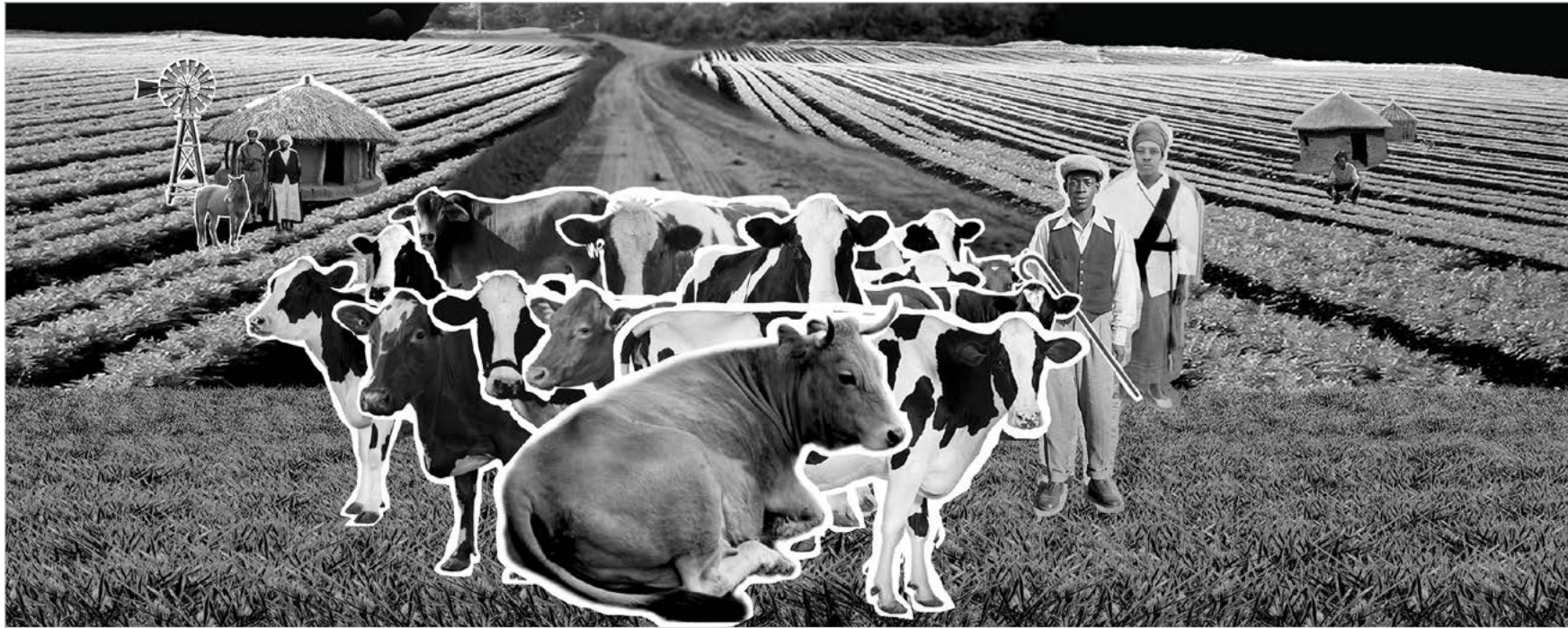
that would otherwise not have a platform or form beyond the experiential. Both methods of data collection would lead one to an approximate truth. An individual's memory about a particular event may include political and personal bias. Raw artifacts such as photographs have the inherent limitation of speaking to context. Both these flaws open up an opportunity to generate a new mythology and fluid storytelling.

The installation *Mhlokomed i wa Tora* presents new questions and in doing so it adds complexity to the already complex visual vocabulary of Lebohang Kganye. She has tasked herself with transcending the traditional ways of using all her media: her images have transformed into sculptural installations, challenging the invisible dividers existing in art-making.

Kganye is a young woman holding aloft her family name. She chronicles this name using various modes of presentation and archival materials in the form of family albums and interviews with individuals involved in the weaving family narratives

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Mhlokamedi wa Tora, 2018, Photo, Installation.



Mhlokamedi wa tora, 2018, Scene 1

Photography is a medium that relies on the management of light. With “Ke Lefa Laka” (2013) this process, was artistically altered. It is this interference or editing of the image that shifts our perception of the idea of truth. The facts become negotiable and a whole plethora of possibilities and alternative are created.

Mhlokamedi wa Tora is a visual and metaphoric interpretation for the different strands of the name. Each chapter speaks of a breakage, the breakage forms a new extension to the root of the name of which the foundation is light and brightness. The resulting fragments of the name are embodied in the multiple versions of the name starting with how it is said, how it is pronounced and finally how it is spelled – just as South African indigenous languages are divided between Nguni and Sotho languages. The Northern Sotho, SeSotho version of Kganye or the Nguni is ‘Khanye’ which stems from *Kganya, Khanya* and *Ukukhanya*.

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Mohlokomedi wa tora, 2018, Scene 4

The word *mohlokomedi* suggests an individual's vocation of caretaker, and tending to the light. The audience can enter the installation at one of four passages; the inlets are the four strands or groupings of the Kganye/Khanye families. This arrangement is reminiscent of the narrow streets of the township. By clogging the four narrow passages you can easily put everyone into a forced intimacy.

The work speaks to the process of migration and of course touches on the subject of genealogy, which transformed family structures and networks in and around Southern Africa. People were motivated in chasing light and getting away from the shadows of poverty and simultaneously becoming shadows themselves. In SeSotho the word shadow also implies the meaning or interpretation of 'dignity'. *Kganya* or light and its weightlessness are burnt with shape and gives form to shadows.